

LLOYD McNEILL
New Drawings



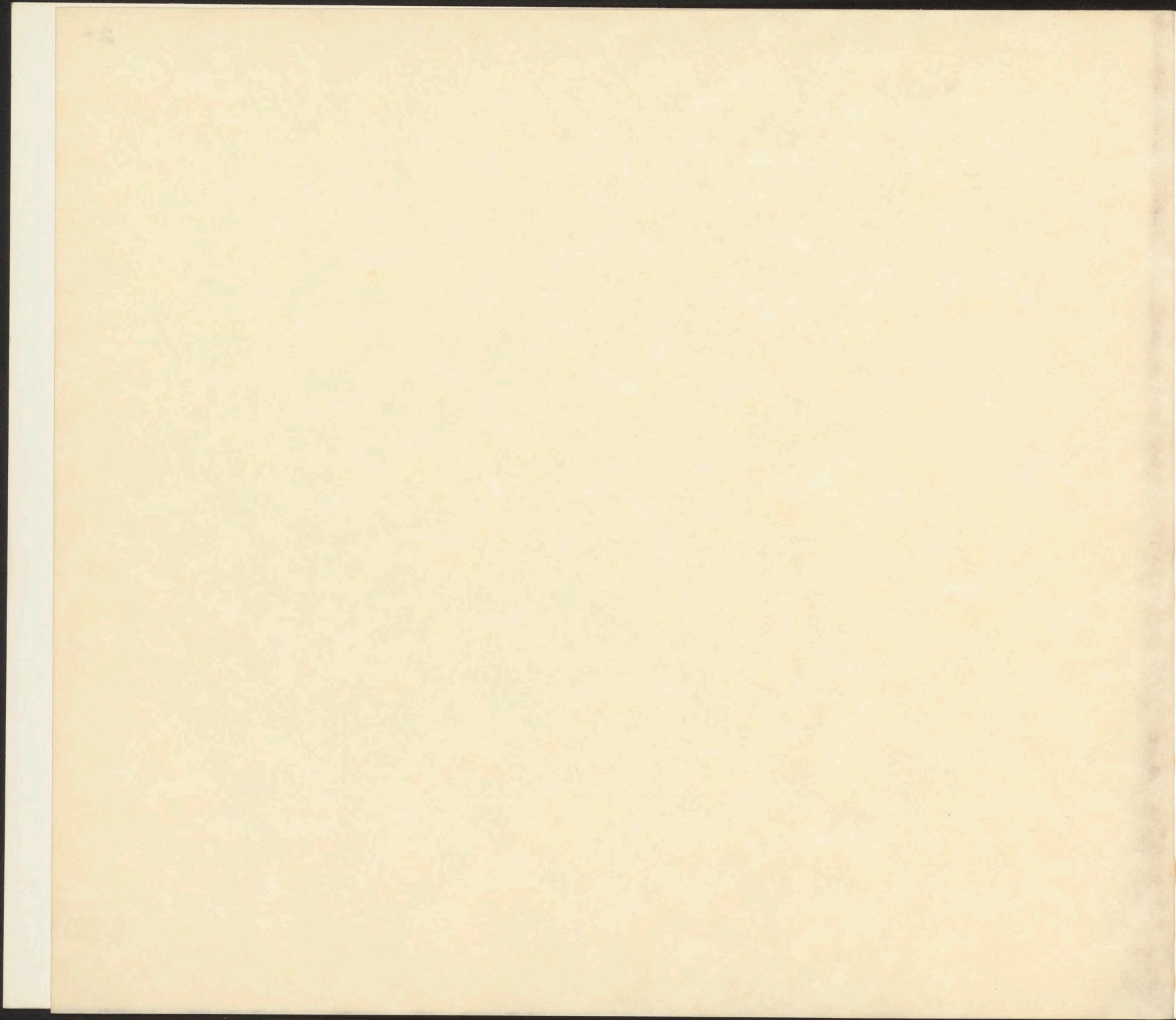
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MAY 1, Through JUNE 15, 1970

Workshop·Corcoran

1503 Twenty-First Street, N.W.

Washington, D.C. 20036



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Stephen Proctor

Excellence in craftsmanship is an attitude that Lloyd and I have made every effort to maintain in ourselves and to imbue in others.

My regards to David Bronson for his extraordinary special skills used in putting this show together and to Richard Jester for this catalogue.

Thanks

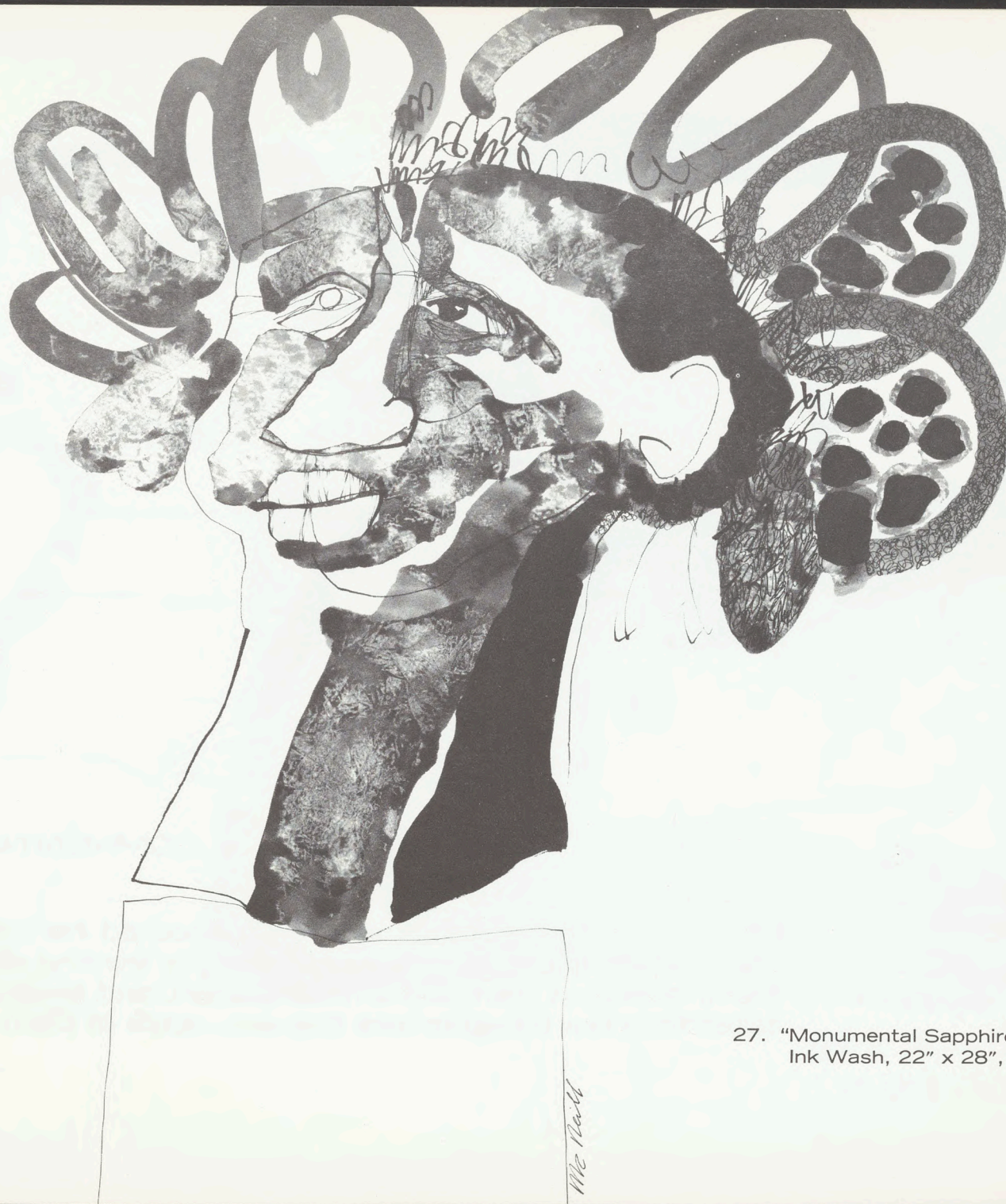
L. M. Stovall

WORKSHOP

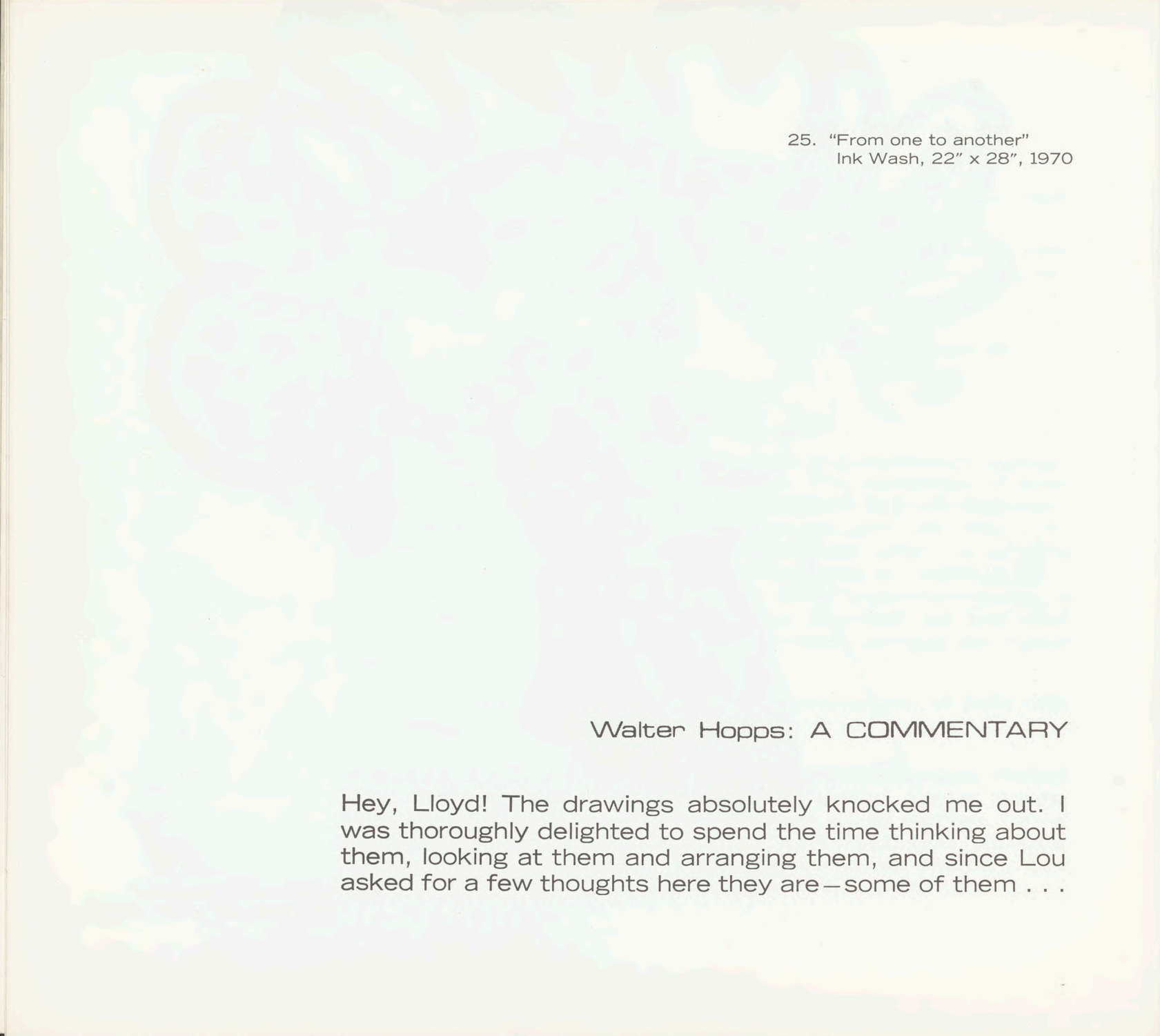
It is not solely a dream that people can work and experiment together in a co-operative, unstructured atmosphere. This association of skills and visual imagination is a reality at WORKSHOP. Not only does each individual at WORKSHOP have his or her own particular vision but, in perfecting the realization of this vision, both artist and student rely on the concern and assistance of everyone at WORKSHOP. The result is not only seen, but also felt. What is seen is invariably a step further in the professional production of graphic art, and what is felt is the humanism which must inevitably, pervade any visual work.

It is our belief that we can combine the perfectability of skills with each person's intent, to the mutual benefit of all.

Di Bagley, Jan Bochenek, David Bronson, Renato Danese, Robert Elliot, Frances Fralin, Fran Guthrie, Patricia Hart, Walter Hopps, Richard Jester, Beth Powell, Martha Millett, Lloyd McNeill, Daniel Noss, Nina Osnos, Stephen Procuniar, Paul Reed, Niki Rockwell, Harold Russell, Laura Scott, Philip Stern, Michael Storosh, Lou Stovall, Richard Ward, Bob Youngquist and thousands more . . .



27. "Monumental Sapphire"
Ink Wash, 22" x 28", 1970



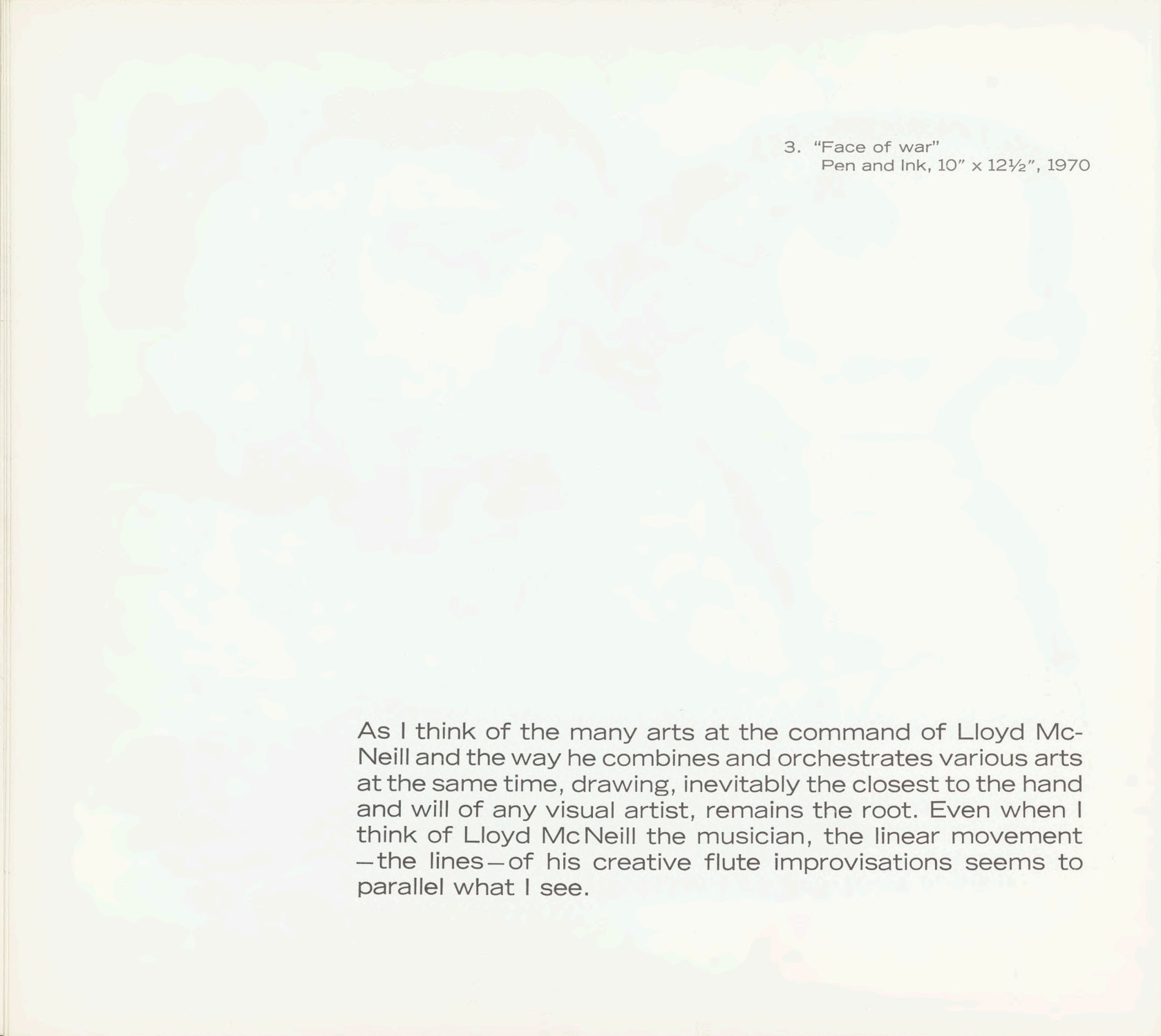
25. "From one to another"
Ink Wash, 22" x 28", 1970

Walter Hopps: A COMMENTARY

Hey, Lloyd! The drawings absolutely knocked me out. I was thoroughly delighted to spend the time thinking about them, looking at them and arranging them, and since Lou asked for a few thoughts here they are—some of them . . .

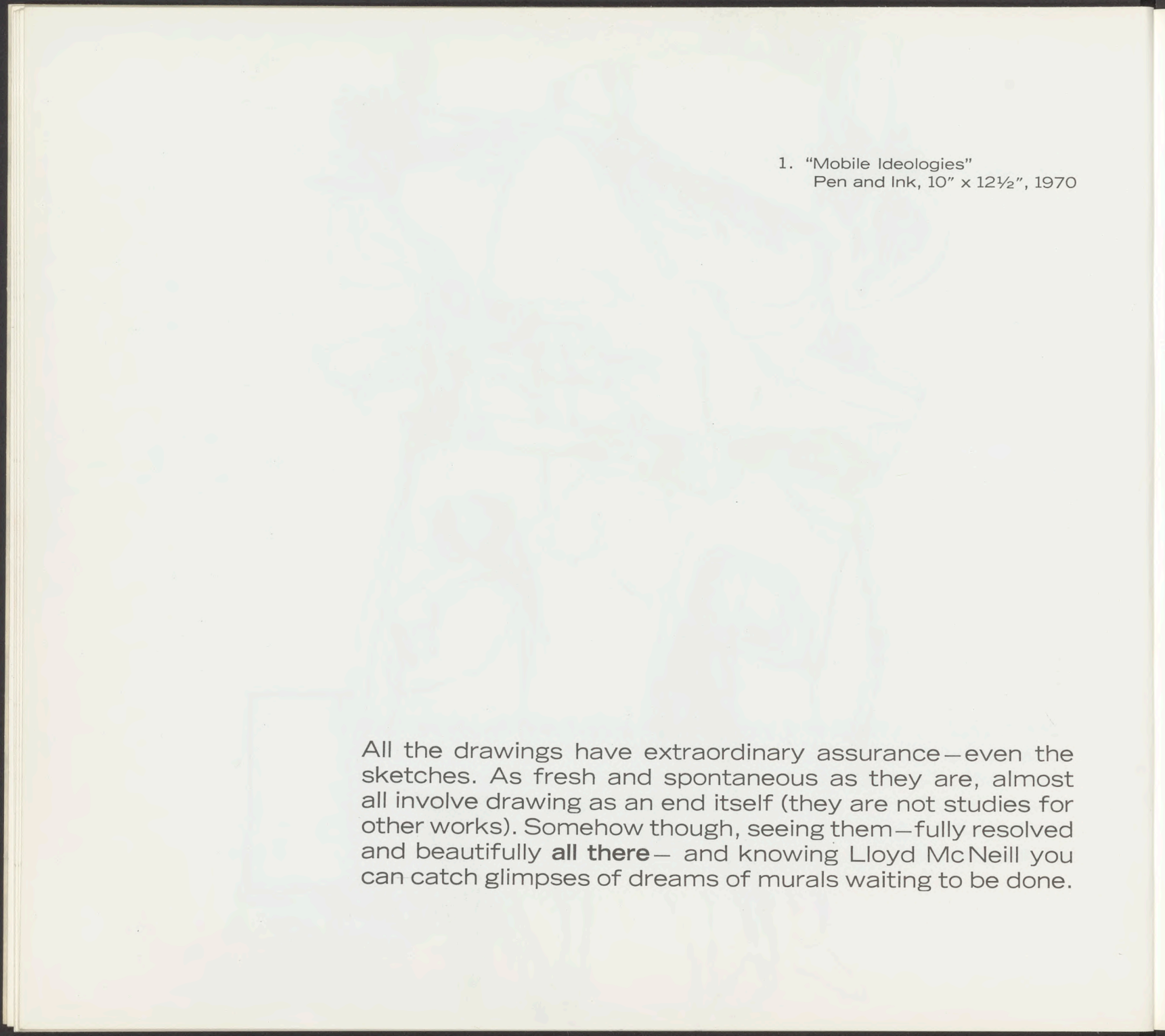


Mr. Hill
1-23-70

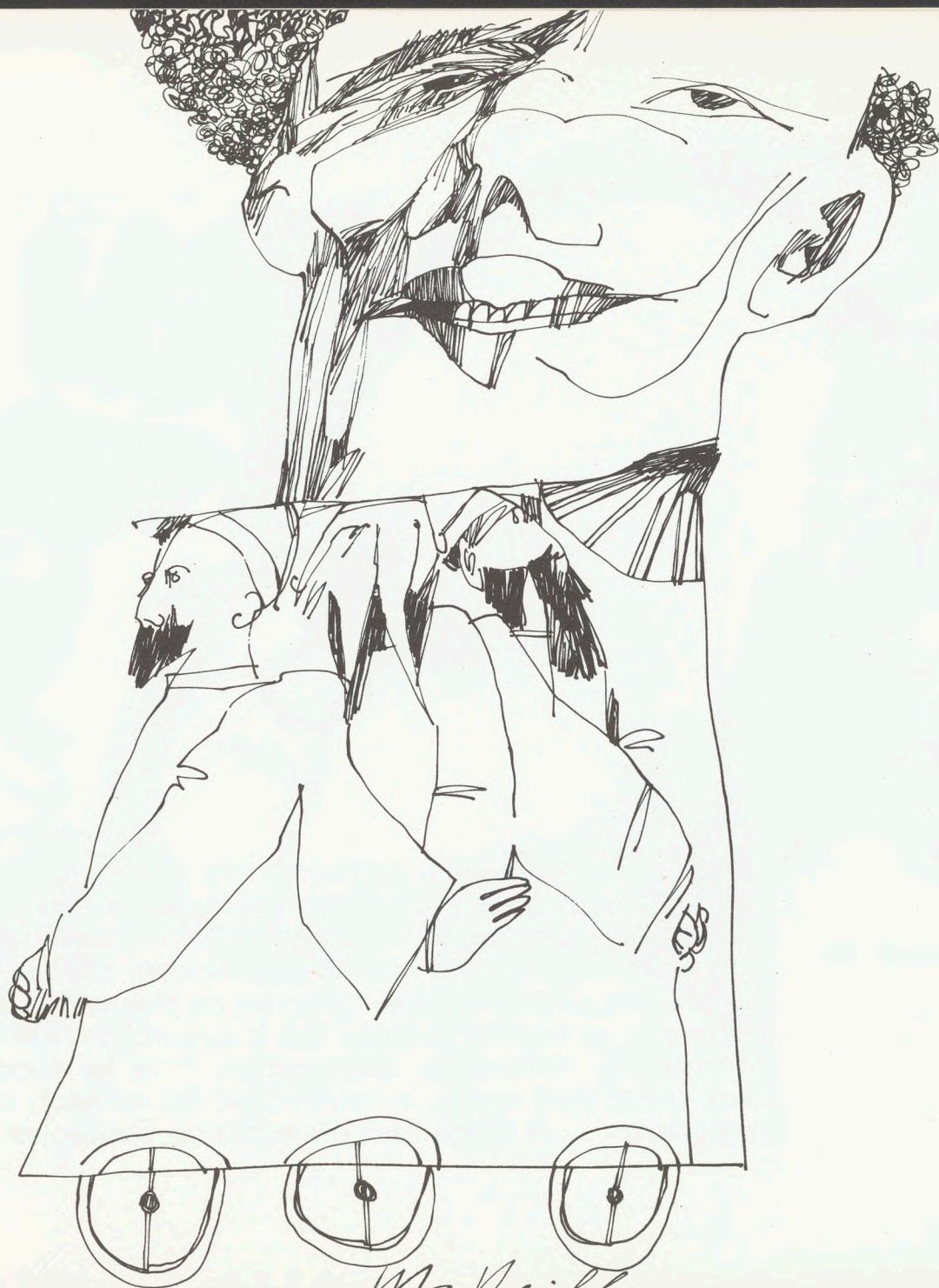
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3. "Face of war"
Pen and Ink, 10" x 12½", 1970

As I think of the many arts at the command of Lloyd McNeill and the way he combines and orchestrates various arts at the same time, drawing, inevitably the closest to the hand and will of any visual artist, remains the root. Even when I think of Lloyd McNeill the musician, the linear movement—the lines—of his creative flute improvisations seems to parallel what I see.

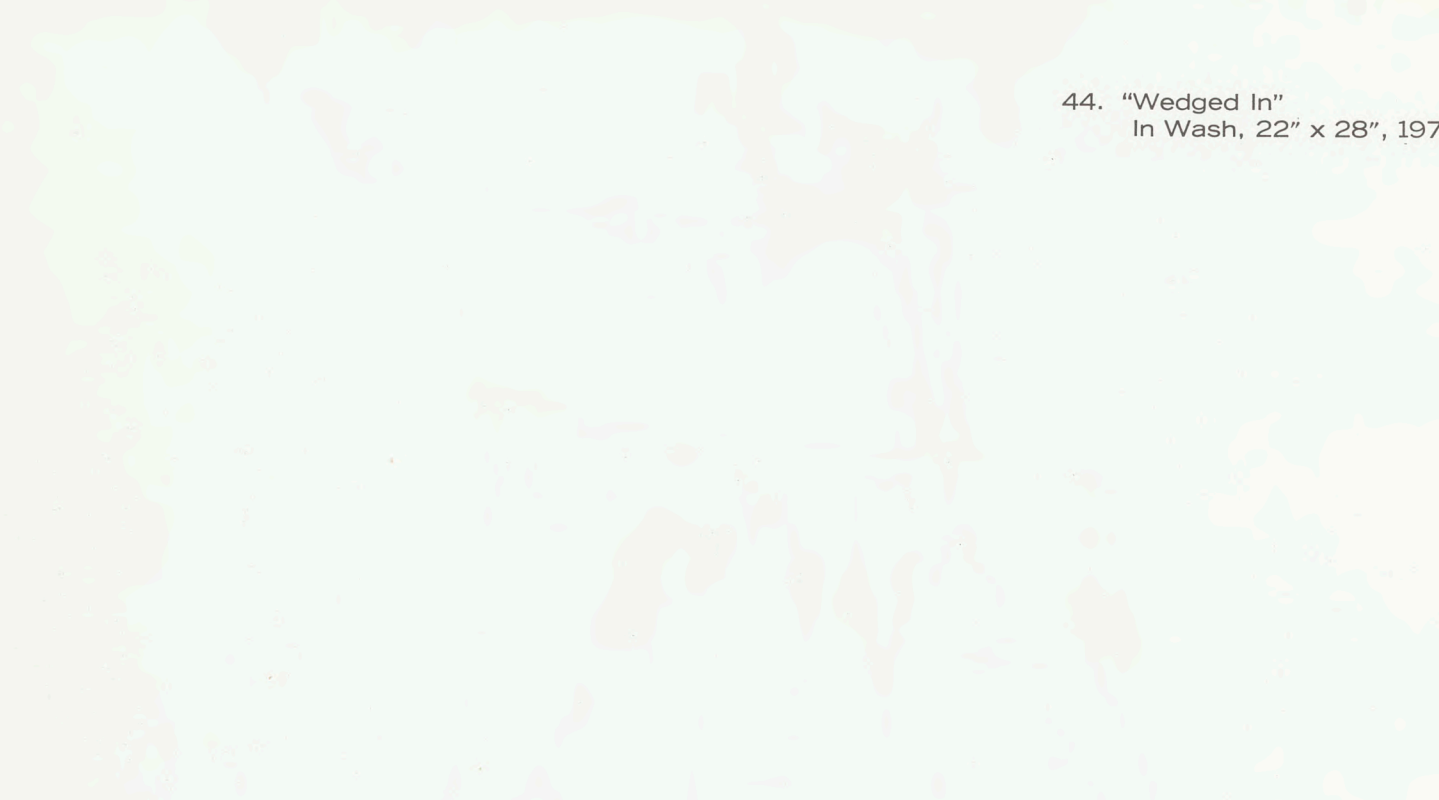


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1. "Mobile Ideologies"
Pen and Ink, 10" x 12½", 1970

All the drawings have extraordinary assurance—even the sketches. As fresh and spontaneous as they are, almost all involve drawing as an end itself (they are not studies for other works). Somehow though, seeing them—fully resolved and beautifully **all there**— and knowing Lloyd McNeill you can catch glimpses of dreams of murals waiting to be done.



Mr. Neill

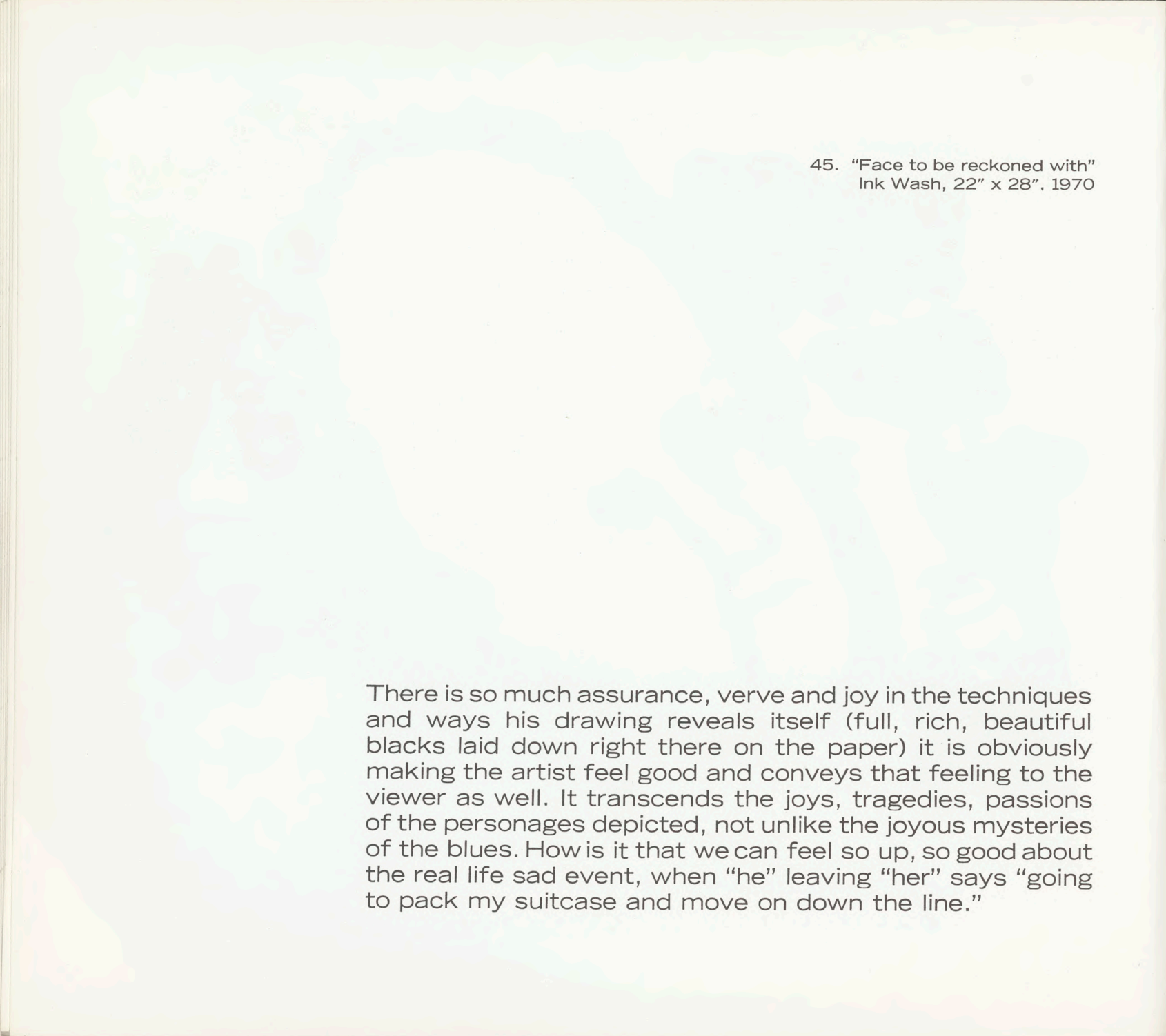


44. "Wedged In"
In Wash, 22" x 28", 1970

There is a very special, extraordinary quality to the person-ages of these drawings. They seem to come from a contained, yet complex world of McNeill's imagination—almost as though they form a mythic view known to the artist that transforms all that we see. It is not as though he is drawing imaginary or mythic people but it is a myth-like view that informs his immediate observation. It is as though there were a McNeill myth. A myth that we accept, enter into and share . . . A myth that presents no obstacles . . .



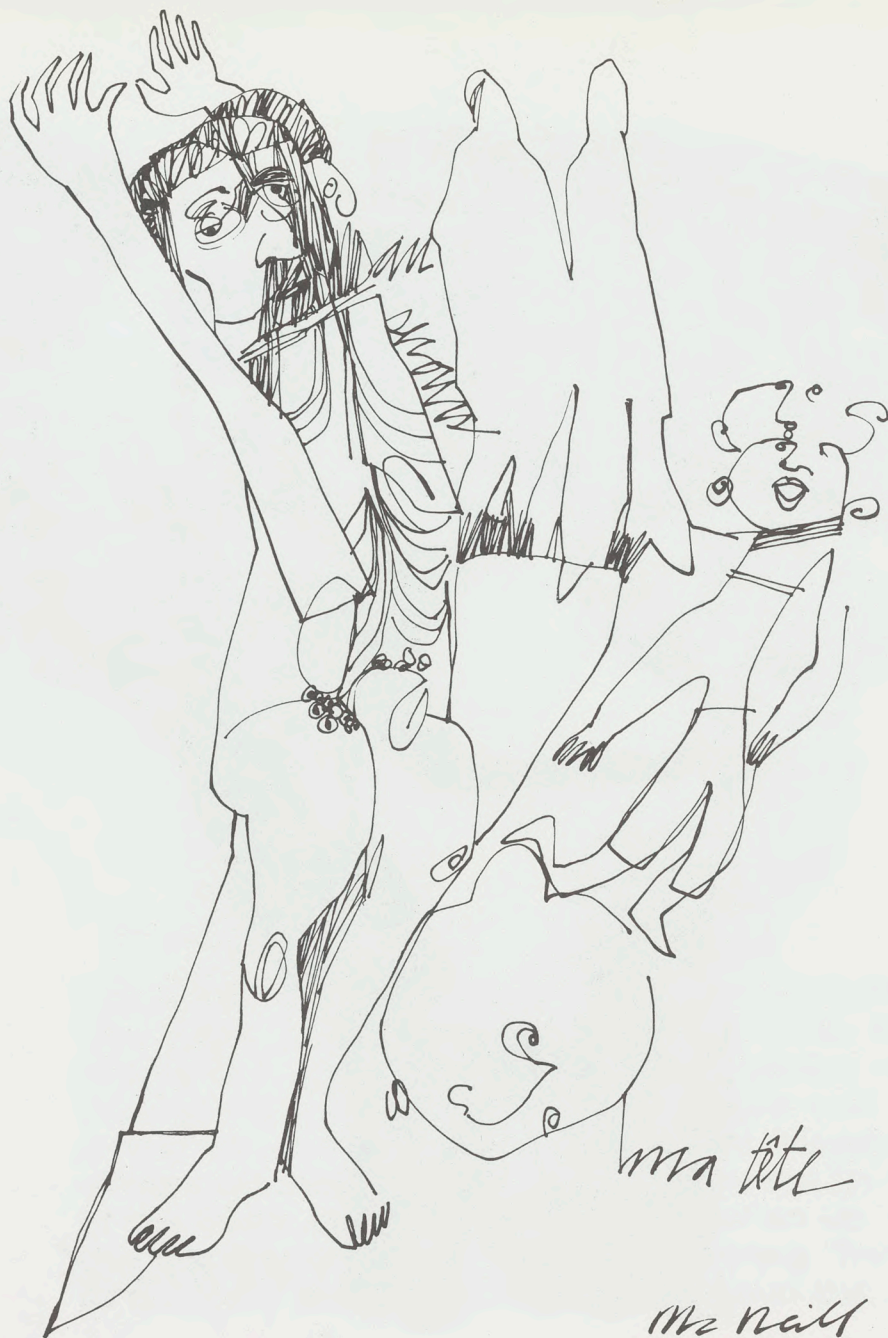
W. H. R. R.



45. "Face to be reckoned with"
Ink Wash, 22" x 28", 1970

There is so much assurance, verve and joy in the techniques and ways his drawing reveals itself (full, rich, beautiful blacks laid down right there on the paper) it is obviously making the artist feel good and conveys that feeling to the viewer as well. It transcends the joys, tragedies, passions of the personages depicted, not unlike the joyous mysteries of the blues. How is it that we can feel so up, so good about the real life sad event, when "he" leaving "her" says "going to pack my suitcase and move on down the line."

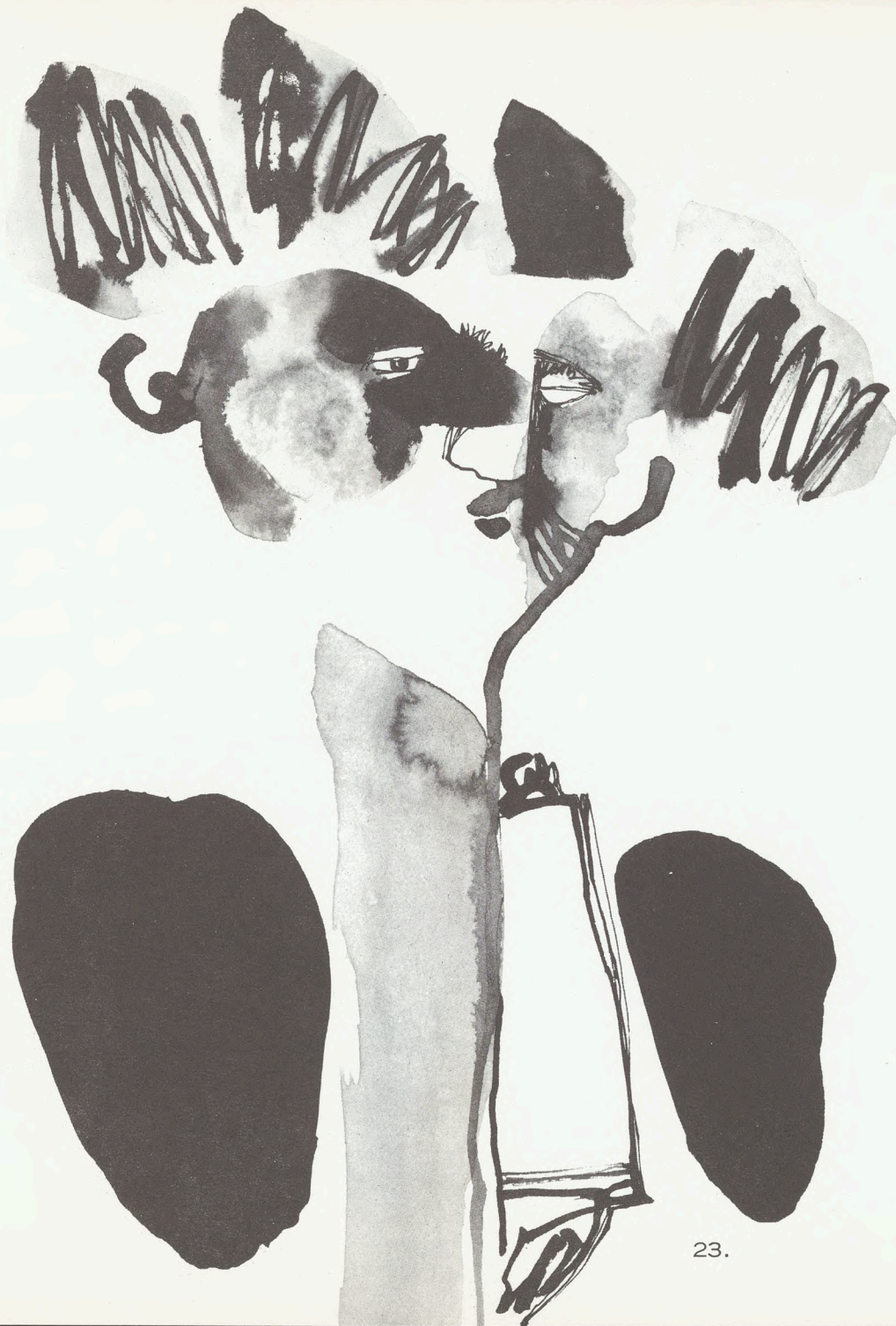




ma tte

Mr Hall

March 14, 1970



McNeill



VISION

In my vision daily comes
the dread
of stiffening fingers
numb
and dying
feebly trying
when my years of work
are done.
The urge to paint
stirs my blood
like gales
within the thinnest crystal vesselry.
I writhe in pain
while
clues remain
within my soul
and
cannot fly away.
Life-long struggle
waned
and rains of mammoth tears
fall upon two calloused hands
too old
to wipe the salt away.

June 24, 1968
Washington, D.C.

VISION

in my vision daily comes
the dread
of stiffening fingers
numb
and dying
feebly trying
when my years of work
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The urge to paint
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Life-long struggle
wanes
and rains of mammoth tears
fall upon two calloused hands
too old
to wipe the salt away.

June 24, 1968
Washington, D.C.

I have
 which evaded my search,
 once
 my soul,
 Come to know
 to pace the world
 a rise at night
 no more
 and then
 Quick again
 and Stop
 Run
 milling, speeding heart beat
 at crowds the constant
 look my stare
 of sound
 Linear ramblings
 through my open pores,
 and drafts by the thousands,
 faces of gutter bricks
 streets aging
 of spring-temed on
 of firm beds the smell
 the moist chambers
 I have come to know

May 17, 1959
 Washington, D.C.

I have come to know
the moist chambers
of fern beds the smell
of spring-rained-on
streets aging
faces of gutter bricks
and drafts, by the thousands,
through my open pores.
Linear ramblings
of sound
lock my stare
at crowds the constant
milling, speeding heart beat
Run
and Stop
and
Quick again
and then
no more
a rise at night
to pace the world.
Come to know
my soul,
once
which evaded my search,
I have.

May 17, 1969
Washington, D.C.

MESSAGE FROM EXILE

I had to leave
the urge to vomit
from my system images
of the blood-covered Mississippi soil
still warm from black testicles
severed
from between singing black thighs
I had to leave
big-bellied hungry infants
sons and daughters of sharecroppers
flour-sack clad
dirty faces of Appalachia
from
my digestive system images
vomit

I had to leave
city halls' priorities
confusing
creative energies misguided
power to march in protest
destroying systems
vomitous mumbo-jumbo

I had to leave
"buy-sell" mentality
coursing life efforts
Art Mart
create depreciate
price on everything

I had to leave
brothers
with eyes down
missing their souls
to see paths of destruction
self
abuse
vomit

I had to leave
convergence
of all tensions
volcanic eruptions
viewed from distant mountain tops
or be
burned out
by hot molten lava

I had to leave
to discover
the sun

December 30, 1969
Washington, D.C.

Poetry by Lloyd McNeill

Poetry by Lloyd McNeill

against the wall of the world

Washington, D.C.
December 30, 1979

the sun
to discover
I had to leave
by hot molten lava
burned out
viewed from distant mountain tops
volcanic eruptions
of all nations
convergence

I had to leave
vomit
abuse
self

to see kind of destruction
wasting their souls
with eyes down
brothers
I had to leave

place on everything
create deprecate
Art Mart


counting the efforts
"buy-sell" mentally
I had to leave

various mumbo-jumbo
destroying systems
power to march in protest

creative energies misguides
confusing
my walls' phonies

I had to leave



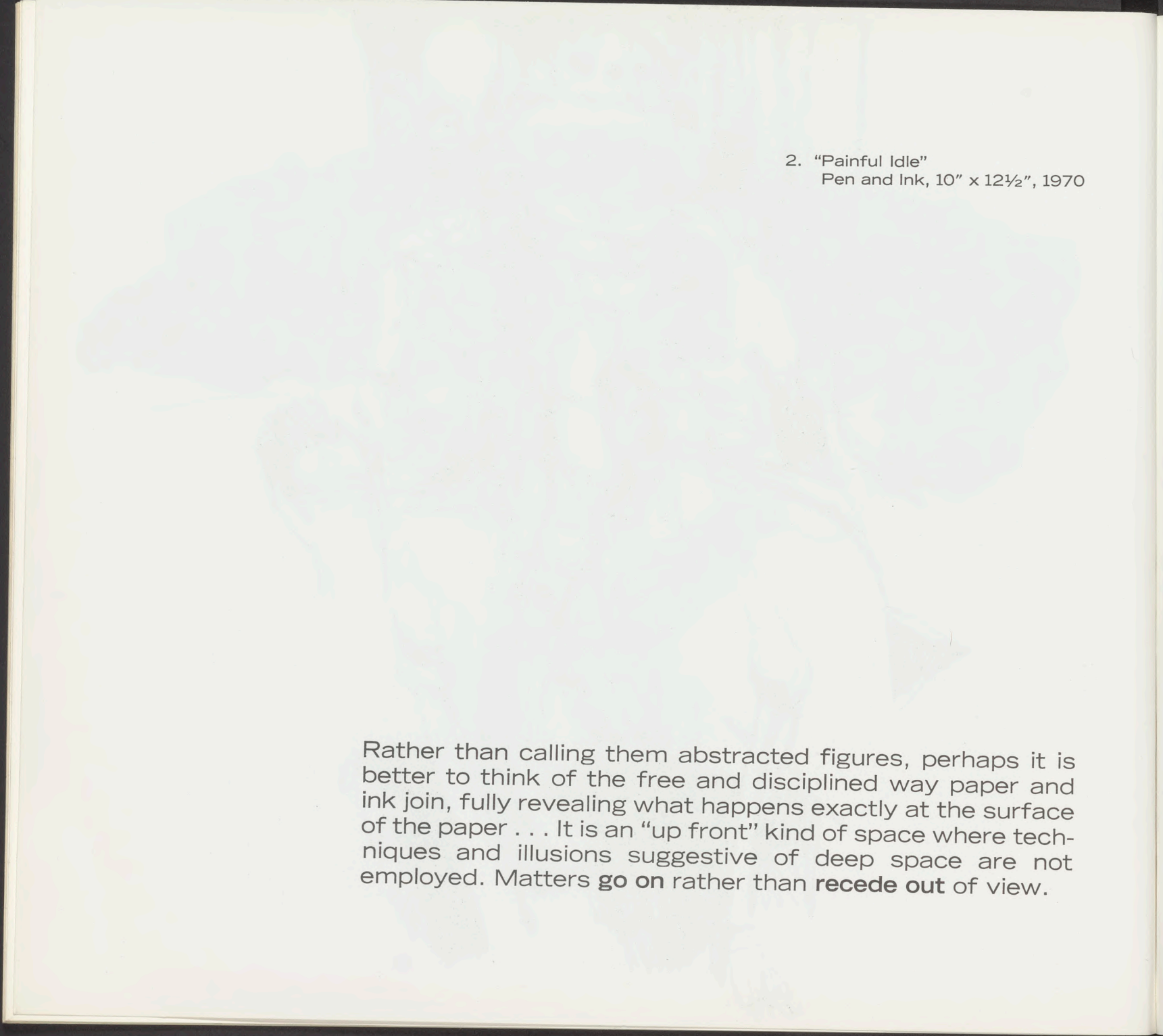
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46. Dying Mose, 22" x 28"
Ink Wash, 22" x 28", 1970

McNeill can draw and delineate with a wide range of fine lines that frequently swell out to full, fat shapes. When shapes are employed the white negative spaces sometimes seem to become the positive drawing elements.







- 
2. "Painful Idle"
Pen and Ink, 10" x 12½", 1970

Rather than calling them abstracted figures, perhaps it is better to think of the free and disciplined way paper and ink join, fully revealing what happens exactly at the surface of the paper . . . It is an "up front" kind of space where techniques and illusions suggestive of deep space are not employed. Matters **go on** rather than **recede out** of view.



30. "Transitional Heads"
Ink Wash, 22" x 28", 1970

The western term **classic** or **classic-modern** is hardly adequate. I think of Picasso's use and transcendence of Lautrec and Cezanne in the first decade of this century as I look at these drawings. Picasso is, in a sense, Lloyd's Lautrec. Everything that Picasso knows about drawing, everything his drawing has revealed over the past 30 years Lloyd also knows and has put to his own use.



McNeill



4.

March 17, 1970

McNeill



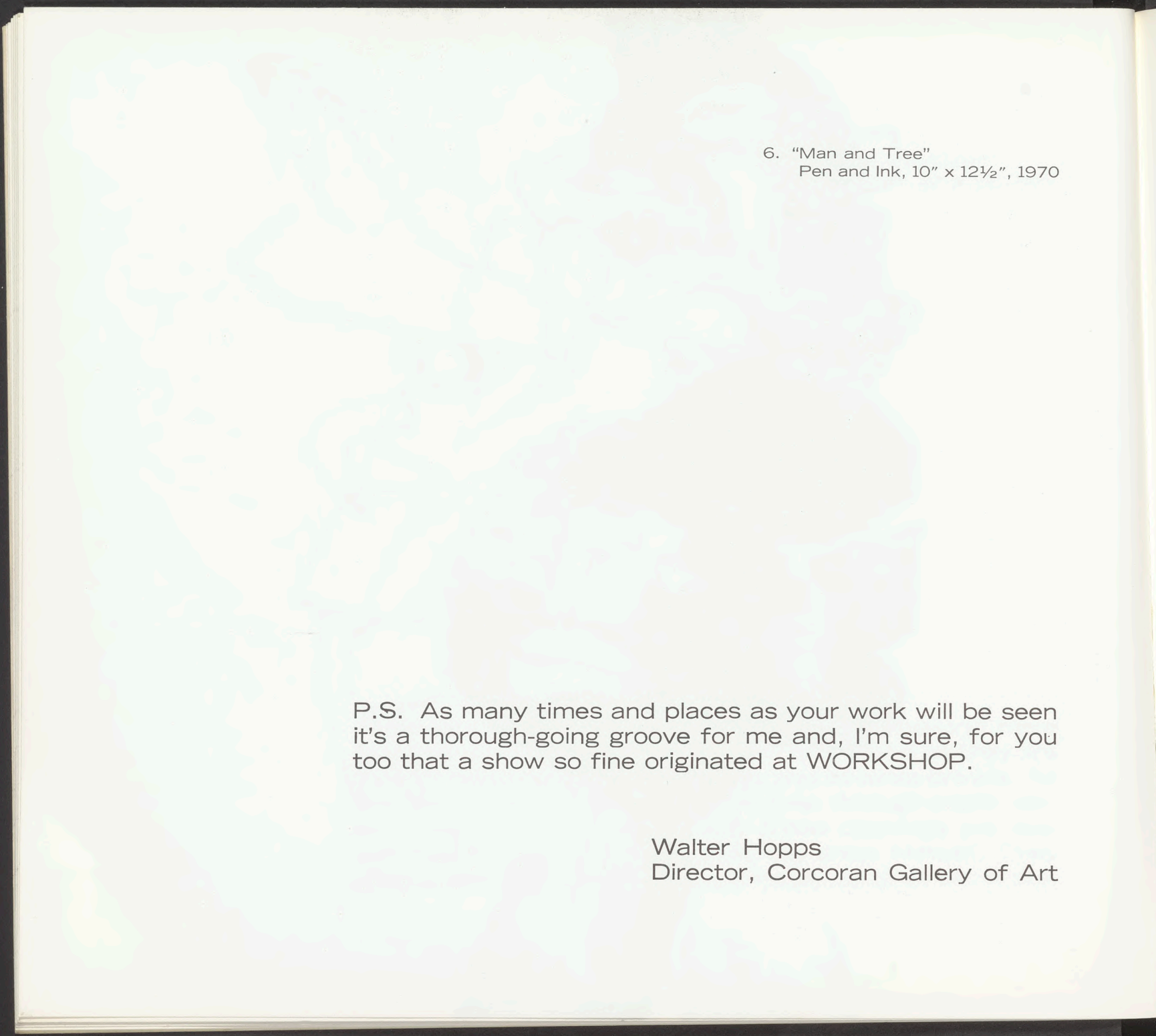
5.

Mr. Hill
3.25.70

41. "Moment Between"
Ink Wash, 23" x 35", 1970

The poetry of Lloyd's drawings moves well beyond mere fact and reportage. But as personal and poetic as they are they do not close in on themselves and become private. As any great musician knows, his art lives through public performance; in an interesting way these drawings are also destined for a public far beyond the artist himself. They offer a view of existence that, ultimately, all of us can share.



- 
6. "Man and Tree"
Pen and Ink, 10" x 12½", 1970

P.S. As many times and places as your work will be seen
it's a thorough-going groove for me and, I'm sure, for you
too that a show so fine originated at WORKSHOP.

Walter Hopps
Director, Corcoran Gallery of Art





PEN AND INK

1. Mobile Ideologies, 10" x 12½"
2. Painful Idle, 10" x 12½"
3. Face of War, 10" x 12½"
4. Cover, 10" x 12½"
5. Bird-Head Clip-On, 10" x 12½"
6. Man and Tree, 10" x 12½"
7. Rolling Head I, 10" x 12½"
8. Waking Adolph, 10" x 12½"
9. Morphosis, 10" x 12½"
10. Support, 10" x 12½"
11. Active Mourner, 10" x 12½"
12. Bomb Hurler, 10" x 12½"
- Itch, 10" x 12½"

WATERCOLORS

13. Man Fleeing Conscience, 5½" x 6"
14. Standing Figure I, 5½" x 6"
15. Standing Figure II, 5½" x 6"
16. Red-beard, 5½" x 6"
17. Brown-beard, 5½" x 6"
18. Black Woman in Rock, 5½" x 6"
19. Military Figure, 5½" x 6"
20. Pink Individual, 5½" x 6"
21. Pointing Woman, 5½" x 6"

INK WASH

22. Dream Instant, 5" x 8"
23. Tryptych (Tree Faces)
Sketchbook Statement, 9½" x 12½"
24. Black Face I, 22" x 28"
25. From One to Another, 22" x 28"
26. Disheveled Bush, 22" x 28"
27. Monumental Sapphire, 22" x 28"
28. Revolutionary Figure I, 22" x 28"
29. Revolutionary Figure II, 23" x 35"
30. Transitional Heads, 22" x 28"
31. Thinking Black Figure, 22" x 28"
32. Emerging Mythical Figure, 22" x 28"
33. An Innocent, 22" x 28"
34. Ally, 22" x 28"
35. Behind the Ideology, 22" x 28"
36. Black Youth, 22" x 28"
37. Icon, 22" x 28"
38. Waiting Female Forms, 22" x 28"
39. Reticence (silkscreen print, edit. of 30) 23" x 35"
40. Writhing Woman, 23" x 35"
41. Moment Between, 23" x 35"
42. Boy and Bird, 23" x 35"
43. Perching Figure, 23" x 35"
44. Wedge In, 22" x 28"
45. Face to be Reckoned With, 22" x 28"
46. Dying Mose, 22" x 28"
47. Forboding, 22" x 28"
48. Husband and Wife, 22" x 28"
49. Seale, Sealed, Not Silenced, 22" x 28"
50. Rolling Head II, 22" x 28"
51. Black Face II, 22" x 28"
52. Conversants, 22" x 28"
53. Black Face III, 22" x 28"
54. Crowned Figure, 22" x 28"
55. Coptic Similarity, 22" x 28"
56. Front-Back-Front, 22" x 28"
57. Peasant, 39" x 51"
58. Fitted to the Mould, 39" x 51"
59. Page from Sketchbook, 7" x 9"
60. Journey (Epic drawing), 10½" x 214"

Drawings numbered 13-21 completed in 1968.

All other drawings completed in 1970.

CHRONOLOGY

Lloyd G. Mc Neill, Jr.

Born: April 12, 1935
Wash., D.C.

Studied:

BA 1961 Morehouse College, Atlanta, Ga. (Art, Zoology)
MFA 1963 Howard University, Wash., D.C. (Painting, Graphics)
Ecole des Beaux Arts 1964-65 Paris, France (Lithography)

Positions Held:

Dartmouth College Artist-in-Residence 1963-64
Spelman College Artist-in-Residence 1965-66
Howard University Visiting Lecturer 1967-69
Livingston College (Rutgers University) 1969-Now
Associate Professor of Music and Art

Exhibited: Barnet-Aden Gallery 1963

Howard University 1963
Dartmouth College 1963-64
Maison des Jeunes (Paris) 1964
Spelman College 1966
Washington Gallery of Modern Art 1968
UCLA "The Negro in American Art" 1967

The Lloyd Mc Neill Jazz Quartet (Mc Neill - Flutist)

Recorded: (ASHA Label)

"ASHA" 1969

"TANNER SUITE" 1969

"WASHINGTON SUITE" 1970

(All recordings are original compositions by Lloyd Mc Neill)

Compositions:

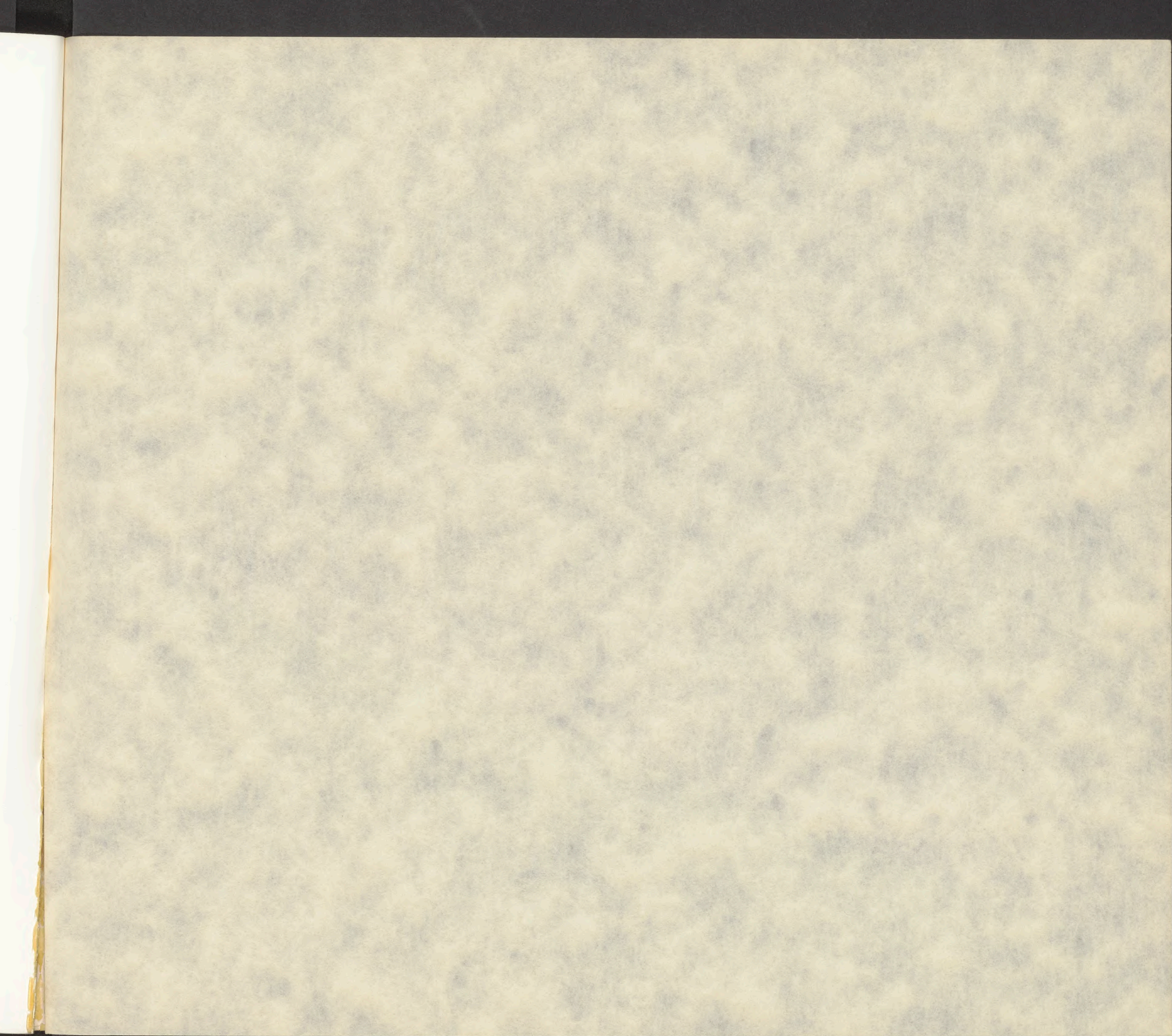
Original Music for Film:

"To Market, To Market" 1967 Dennis Kane

"TV Education in Samoa" USIA 1968

Japanese Children's Film 1968 George Stoney

History of the American Negro, Dodson (Film Strip and
record). Published by Spoken Arts Record Co. 1969



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